

ROYAL CONSERVATORY of MUSIC
of TORONTO

WEDNESDAY
FIVE O'CLOCKS

SEASON 1949-1950

PROGRAMME

Quartet in D major, K499

Mozart

Allegretto
Menuetto and Trio
Adagio
Allegro

This work is entered under the date "August 19, 1786" in Mozart's own thematic catalogue, which contains for the same month the titles of two other masterpieces, the Sonata in F for pianoforte four-hands and the Trio in E flat for clarinet, violin and pianoforte. 1786 is the year of "The Marriage of Figaro" and its huge success. A worthy member of this distinguished company, the present Quartet is often referred to as the "Hoffmeister" Quartet, for Franz Anton Hoffmeister, Mozart's friend, publisher, and (as we learn from his letters) creditor. The Quartet, says Alfred Einstein, "is at once strict and easy"; the composer's feeling for the "learned" element is more clearly shown in the remarkable individuality of each instrument than in any purely contrapuntal pedantry. The minuet-and-trio demonstrates this best, where a completely enchanting texture is produced from four totally different strands of melody — different in figuration and pace as well as in color.

The first movement opens with a soft unison and expands mostly in dialogue; some commentators have termed it Schubert-like in character. There follows the minuet-and-trio, and a luxurious Adagio allied in its expressive quality to the slow movements of the Sonata and Trio already mentioned. The Finale, to quote Einstein again, "is another of those uncanny movements in which the major mode seems to reverse its character . . . despairing under a mask of gaiety".

Quintet in G major, Opus 111

Brahms

Allegro non troppo, ma con brio

Adagio

Un poco Allegretto

Vivace ma non troppo presto

Of the G major Quintet Brahms' friend Frau Herzogenberg wrote: "He who can invent all this must be in a happy frame of mind! It is the work of a man of thirty". Certainly the Quintet is surprisingly jubilant considering that it belongs to the year 1890 — in the same period of mellow resignation as the D minor Violin Sonata and the great chamber works with clarinet.

From the very opening, with its brilliant sonorous G major and its soaring 'cello theme, we are shown the amplitude with which the work as a whole is going to unfold. The second theme, with its quieter transparency and gentler sway, moved Kalbeck to suggest for the Quintet the motto "Brahms in the Prater": indeed, here again as in so many of the more reflective moments in the later Brahms, we see the justification for his own description of the E minor Symphony as "a lot of little waltz-tunes": the Viennese flavor is unmistakable.

The Adagio is a deeply-felt and highly-concentrated movement, admired especially by Frau Herzogenberg. The third movement is an allegretto-intermezzo of the type found so often in Brahms in place of a scherzo or minuet. The American critic Daniel Gregory Mason has described its spirit as one of "smiling half-pensive humor, of innuendo, implication, half hints, ambiguous suggestions, delicate disappointments, and unexpected realizations". The finale is a joyful, almost dance-like piece, which to Mason seemed Hungarian.

THE PARLOW STRING QUARTET

Kathleen Parlow, *violin*

Samuel Hersenhoren, *violin*

Stanley Solomon, *viola*

Cornelius Ysselstyn, *violoncello*

assisted by

Ross Lechow, *viola*

Prog-1031

NEXT CONCERT

JANUARY 18

Greta Kraus, *harpsichordist*

Ettore Mazzoleni *conducting a String Orchestra*

Programme will include Concertos
by Bach and Rameau